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THE ISAAC C. BATES PRINT COLLECTION

IT illustrates the fact that good may come out of evil, that while Charles Sumner was suffering from the brutal assault of Preston Brooks, of South Carolina, he diverted his years of convalescence at home and abroad by the study of the chalcographic art, and by composing his now famous article on "The Best Portraits in Engraving," which had so much to do with advancing print collectorship in America. This essay, which is published by Mr. Frederick Keppel, who owns the original manuscript, inspired Mr. Isaac C. Bates, of Providence, R. I., to the formation of a special department of his fine collection of prints, which was once shown at the Providence Art Club for the benefit of that institution. There were less than a hundred prints in the exhibition, and these represented but a small part of Mr. Bates's collection, but their choice quality and their lofty artistic standard may serve to illustrate the taste and judgment with which their owner has regulated his acquisitions. A carefully annotated catalogue rendered the exhibition of additional interest, and remains, long after its close, of permanent value to the print collector.

Mr. Bates's collection, or that part of it which is in present discussion, was headed, in point of date, by Dürer, of whom he showed an unsurpassed impression of the Portrait of Erasmus, originally in the Ambrose Firmin-Didot collection, the finest collection of portraits ever dispersed. By Goltzius was the portrait of his instructor, Theodore Coernher, a very fine and rare print, and the rare life-sized portrait of himself, of which this is the only proof that has come before the European market, where it was purchased, for nearly half a century. A superb impression of Agostino Caraccio's Portrait of Titian, Paul Pontius's Portrait of Rubens, a veritable masterpiece; Vandyck's Portrait of Snyders, the pure etching by the master, and Jonas Suyderhoeft's "The Peace of Münster," after Terburg, were others. Rembrandt was represented by the Portrait of Jan Lutma, from the collection of Pierre Mariette and with his signature on the back; the portrait of his mother, signed and dated 1631, and the two rare and costly copies, by Basan, of Burgomaster Six and Advocate Tolling. The famous "Sleeping Cat," the Portrait of Gellius de Bouma and "The Pancake Woman," gave Cornelius Visscher a worthy place in the exhibition, and the very rare and beautiful "Sudarium of St. Veronica" stood duty for Claude Mellan. Mellan's contemporary, John Morin, was represented by the Portrait of Cardinal Bentivoglio, after Vandyck, a unique impression from the royal collection of France, and bearing the stamp of the Royal Library. The portraits of Guillaume de Brisacier, after Mignard, and of Gaspar Charrier, after Blanchet, by Antoine Masson; those of John Baptiste van Steenberghen, after Du Chastel, Turenne, Guillaume de Lamoignon, Jean Loret, Christine of Sweden, and Pomponne de Bellièvre, after Lebrun, by Robert Nanteuil; the portraits of Philippe de Champagne, of Mme. Heliot, Martin van der Bogaert, Charles Mouton, and Jules Hardoiun Mansart, and an early print of the last plate after da Vinci's "Battle of the Standard," by Edelinck; Pierre Drevet's portrait of Hyacinthe Rigand; the younger Drevet's portraits of Bossuet, Samuel Bernard, Cardinal Dubois, and Adrienne Le Couvreur; and Etienne Fiquets portraits of La Fontaine and of Mme. de Maintenon, formed a whole series, all being in beautiful and some in unique impressions. By George F. Schmidt was a proof of his finest portrait, that of Latour, after the artist's own picture, and that of himself. Wille was shown in his portraits of the Comte de Saint Florentin, the Cardinal du Tencin, and the Aunt of Gerard Dow, and in his "Satin Gown," after Terburg.

By Bervic was the Portrait of Louis XVI, after Callet, signed by the artist's autograph, from the Camberlin and Laight collections, and by Paulo Toschi the "Group of Cherubs and Angels," after Corregio; the "St. Lucia and St. Apollonia," after Parmegiano; and the "Two Deacons," after the same artist; Desnoyer's Portrait of Napoleon I in his coronation robes, after Gerard, was a brilliant first impression, with the engraver's stamp. By Vangelisty was the Portrait of Vice-Admiral Duguay-Trouin, by Anderloni, the Portrait of Antonio Canova, an original impression, by Jesi, that of Benevenuto Cellini, after Vasari, one of the rare engraver's proofs, before the margin of the plate was cleaned, and by Johann Gotthard von Müller the Portrait of Jerome Napoleon, in the extremely rare first-proof state. There were no less than six representations of Longhi, all fine, namely, the George Washington, after Stuart; the Michael Angelo, after himself; the Doge Dandolo, the Napoleon with the iron crown, as King of Italy, of the finest state, before the letter N in the star, the Eugene Beauharnais, after Gerard, and the copy after Crespi's "St. Gerome."

Four examples of Raphael Morghen included the finest first proof known of his Portrait of Leonardo da Vinci, the same in an

open letter state; "Christ Expounding the Doctrine of the Trinity," after Leonardo, and "La Madonna della Sedia," after Raphael. This last was one of if not the last plate produced by the engraver, having been finished in 1832. It was one of the very rare proofs without letters. By Jacob Houbraken were the Sir Walter Raleigh and the John Dryden, after Kneller, from the engraver's "Heads of Illustrious Persons of Great Britain;" by Bartolozzi the Lord Mansfield and the Lord Thurlow, after Sir Joshua Reynolds; and the "Mary Queen of Scots, with Her Little Son James I," after Zuccheri, a beautiful impression from the Didot collection; and by John Keyes Sherwin the Sir Joshua Reynolds, after a portrait by himself. Sir Robert Strange was exhibited in his "Danaë," after Titian; "The Madonna of St. Jerome," after Corregio; the Charles I, after Vandyck, and the copy of Greuze's portrait of Sir Robert himself. William Sharp was shown in a superb proof in the first finished state of "The Doctors of the Church," after Guido; the portrait of Matthew Boulton, after Beachy; and the "Diogenes," after Salvator Rosa; and by Johann Mandel was the "Titian Painted by Himself."

To fully appreciate the majestic beauty of this choice exhibition it must be remembered that not only were the numbers which made it up of the lofty artistic order suggested by their titles, but that the impressions of the plates were uniformly of the greatest purity and brilliancy, while in the majority of instances they were of that grand rarity which collectors more often dream of than attain to, in their acquisitions of the great print-sales and their finds of the print-sellers' portfolios.

THE SPRING ACADEMY

IT is announced that works for the Sixty-seventh Annual Exhibition of the National Academy of Design will be received at the Academy from Monday, March 7th, to Thursday, March 10th, inclusive, after which time no works will be admitted. Varnishing days will be on Thursday and Friday, March 31st and April 1st, from 10 A.M. to 5 P.M. Academicians and Associates of the Academy, and such other artists who may have works in the Exhibition, will be admitted, and no other persons, excepting the Press, by card, after twelve o'clock, M., Thursday, March 31st. The public exhibition will commence on Monday, April 4th, and will close on Saturday, May 14th. The productions of living artists only are eligible; approved original works which have never before been exhibited in the City of New York or in Brooklyn. All works offered for exhibition by dealers must be accompanied by the artist's written consent thereto. In accordance with a resolution passed at the annual meeting of the Academy, not more than three works by any one exhibitor will be placed on the walls. Glass on oil paintings will not be permitted in the Academy Exhibitions, though the shadow box, without glass, is winked at. Intending exhibitors may obtain the necessary blanks by addressing C. S. Farrington, Superintendent, at the Academy.

This year the Jury of Selection consists of Messrs. J. R. Brevoort, J. B. Bristol, J. G. Brown, Wm. M. Chase, Frederick Dielman, R. Swain Gifford, J. Francis Murphy, Geo. W. Maynard, Geo. H. Smillie, Olin L. Warner, J. Q. A. Ward, Walter Shirlaw, Samuel Colman, Louis C. Tiffany, J. H. Dolph, Benoni Irwin, Wm. H. Lippincott, J. Carroll Beckwith, Francis C. Jones, Horatio Walker; the Hanging Committee comprises Messrs. Samuel Colman, Horatio Walker, and Louis C. Tiffany.

The prizes to be awarded are: the Thomas B. Clarke Prize—\$300—for the best American Figure Composition painted in the United States by an American citizen, without limitation of age; the Julius Hallgarten Prizes—\$300, \$200, and \$100—for the three best pictures in oil colors painted in the United States by American citizens under thirty-five years of age; and the Norman W. Dodge Prize—\$300—for the best picture painted in the United States by a woman, without limitation of age. The Hallgarten prizes will be awarded, as heretofore, by a vote of all the Exhibitors, at a meeting to be held at the Academy, at two o'clock, P.M., Wednesday, April 20th. Each artist will be entitled to one vote at each ballot, and each prize will be awarded to the painting receiving the highest number of votes for that prize, but no work will be entitled to the prize unless at least fifty of the Exhibitors vote at the ballot, and the work receive one-third of all the votes cast. Any prize not awarded on or before the third ballot will not be awarded at the time. No competitor may take two prizes, or a prize of the same class a second time. The Academicians will not compete for any of the prizes. The Thomas B. Clarke and the Norman W. Dodge prizes will be awarded by a committee of three Academicians and two Associates of the Academy, who may receive the highest number of votes cast by the exhibitors. A blank form for this purpose will be sent to each exhibitor to be filled up and duly returned to the Secretary. The award of the jury thus selected will be announced at the above-named meeting of exhibitors, on Wednesday, April 20th.